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Sallust, Tacitus, or only *ruder*? In drawing comparisons between the cost of living in ancient times and today, one could wish that other features than mere food values had been considered, as for instance, the comparative cost of clothes, fuel, dwellings, entertainments, the baths (a species of club-life), etc. It is likely that the fear of being thought *immunis* (Plautus, Trin. 350 ff.), and so arousing the possibly dangerous hatred of his fellow-citizens, had quite as much influence in stimulating private benefactions as did the feeling of "responsibility" (p. 192) resembling Mr. Carnegie's *noblesse oblige* for millionaires. It is probable that the cabmen at Tibur chose Hercules as their tutelary deity (p. 230) because he was the special guardian of travelers to whom they offered the sacrifice *propter viam* before setting out on a journey (cf. Sonnenschein on the *Rudens*, v. 150).

The printing is excellent; the form of the book attractive. Misprints are few. I have noted *bletat* for *tablet* (p. 102); *employers* for *employees* (p. 230); possibly *cast* for *caste* (p. 219), unless this is a solitary instance of "reformed spelling."

The work is one that every teacher of Latin should have in his library. It cannot fail to furnish many a fresh and interesting point of view in high-school and college classrooms. All friends of the classics will join in expressing the hope that, after all, Professor Abbott will not allow the recent action of the trustees of the Carnegie Foundation to rob us of those studies in the history of paternalism among the Romans, which he had at one time planned to write after retiring upon an allowance from that institution.

W. A. OLDFATHER

Greek Tragedy. By J. T. SHEPPARD. Cambridge: University Press, 1911. Pp. vi+160. \$0.40.

According to the preface, "this book does not pretend to be a summary of known facts relating to Greek tragedy. Nor is it, except incidentally, an essay in critical appreciation. Its aim is to help modern readers to enjoy Greek plays." This purpose is, however, curtailed in many directions; for example, in reference to Sophocles' plays the author states: "I have not attempted to summarize the religious and moral teachings which are implied in these dramas; nor have I discussed at length the treatment of plot and chorus or the characteristic use of what is called 'tragic irony.'" (p. 121).

A marked feature of this manual is the caution with which the writer escapes personal responsibility for his opinions upon mooted points. Thus, concerning Thespis he says, "evidence is confusing, theories are numerous and too confidently maintained" (p. 4). On p. 7 he puts his conclusion concerning the origin of tragedy in the form of a question. After alluding to Ridgeway's theory, he dismisses the matter in this noncommittal fashion: "Still it is possible to underrate the Dionysiac element in the making of drama" (p. 8). The Athenian audience, he thinks (p. 20), "perhaps, though not certainly, [contained] women as well as men." The explanation of Aeschylus' *Suppliants*

"probably lies" in Ridgeway's suggestion that the story represents the transition from matriarchy to patriarchy (p. 32), but on the next page he qualifies this by writing: "it would still be dangerous to assume that the struggle between matriarchy and patriarchy continued or was even remembered so late as the fifth century," and further, "it is strange that the father of the maidens is so vague in his protestations" (p. 34). For this play, we are told (p. 31), "no stage should be imagined"—the solitary reference to this important question! Finally, "Euripides, according to the pleasant legend, was born in Salamis on the day of victory" (p. 126). These instances are not all of the same sort, but I have cited them to indicate the facts, without wishing to imply that every case is blameworthy. But it is certainly desirable in a book intended for the general public that the author should plainly share with his readers such conclusions as he has reached and should at least indicate, wherever possible, the direction in which the greater probability points.

More questionable is his acceptance of Plutarch's story that Cimon and his colleagues served as judges at Sophocles' first appearance (p. 87). In discussing Soph. *Electra* he offers a gratuitous suggestion: "whether, to make the scene more perfect, Clytaemnestra lay wrapped in the fatal purple, we do not know" (p. 100). Sophocles put his chorus into mourning for Euripides not at the Dionysia, but at the *προαγών* (p. 125). The interpretation of *Persae* 1017 ff. (p. 55) is the usual one, but cf. Christ, *Griech. Literaturgeschichte*, p. 277, n. 1, 5th ed.

Mr. Sheppard is most happy in pointing out the inmost meaning of individual plays and in analyzing dramatic characters. It is evident that this part of his work gave him the greatest pleasure. His interpretation of Aesch. *Suppliants* (p. 35) is that which he recently proposed in the *Class. Quarterly*, V, 220 ff. In the *Prometheus*, he maintains (p. 62), "instead of a progressive revelation Aeschylus conceived, with noble audacity, of a progressive God." The Orestes of the *Choephorae* "is not, like Clytaemnestra, a vividly imagined person. The reason is that Aeschylus intentionally keeps him impersonal in order that Apollo and no other may be felt to be the author of the terrible deed" (p. 79). On p. 95 he renders a distinct service by trying to rescue Sophocles from his too enthusiastic admirers. He skilfully defends the closing scene of the *Ajax* (pp. 103 f.) and corrects Jebb's view that the *Oed. Col.* has scarcely any plot (pp. 104 ff.). He believes that Hegel's theory of tragedy has caused a misconception of the characters of Creon and Antigone in the *Antigone* and of Oedipus in the *Oed. Rex* (pp. 114-117). In estimating Euripides he declares "the effect of his plays, we gather, was not that men marvelled and became strong, but that they went away to argue" (p. 130), and again "many critics, after Aristotle, have been led astray by judging Euripides as if he aimed at effects like those of Sophocles" (p. 139). Especially valuable are the Japanese parallels to explain Phaedra's motives (pp. 148 f.). These views, of course, are not all original with Mr. Sheppard, but some of them are and all have been expressed in such a way as to make them truly his own.

In interpreting Euripides, he "accepts with gratitude the teaching of Dr. Verrall" (p. 137), but concedes that "it is well to avoid dogma" in the matter (p. 138), and is not so devoted an admirer as to accept his auto-hypnosis explanation of the *Alcestis* (p. 150).

I have striven to make plain that Mr. Sheppard's book is worth while for even a wider circle than that for which it was primarily written. In conclusion, I cannot forbear the inquiry for what class of readers the following tripartite form of expression is intended: "'in the wandering tides,' *planktois en diplakessi* [πλαγκτοῖς ἐν διπλάκεσσι]" (p. 52).

ROY C. FLICKINGER

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